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CHARLES DILLINGHAM
presents
THE NEW
MUSICAL COMEDY

PROPERTY OF WGN

GOOD MORNING DEARIE

BOOK & LYRICS BY
ANN CALDWELL

MUSIC BY
JEROME KERN

STAGED BY
EDWARD ROYCE

PROPERTY OF WGN

T. B. HARMS
COMPANY
NEW YORK

MADE IN U.S.A.

Dedicated

to

ALEXANDER WOOLLCOTT

by

One of His Grateful Admirers

JEROME KERN

CHARLES DILLINGHAM

Presents

"Good Morning, Dearie"

Music by

JEROME KERN

Book and Lyrics by

ANNE CALDWELL

Entire Production Staged by

EDWARD ROYCE

PRICE, TWO DOLLARS AND FIFTY CENTS

New York

T. B. HARMS COMPANY

62 West 45th Street

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K'37663

CAST OF CHARACTERS

(In the order of their appearance)

FLORRIE	Ruth Williamson
CHERRY	Lilyan White
PAT	Patricia Clark
MARGIE	Pauline Hall
GEORGE MASON	John Price Jones
RUBY MANNERS	Peggy Kurton
MADAME BOMPARD	Ada Lewis
BILLY VAN CORTLANDT	Oscar Shaw
GIMPY	John J. Scannell
ROSE-MARIE	Louise Groody
CHESTY COSTELLO	Harland Dixon
STEVE SIMMONS.....	William Kent
CUTIE	Marie Callahan
KIRBY	Raymond Moore
SING LEE	Otis Harper
HOI FAT.....	Irving Jackson
LIM HO	Edouard Le Febvre
PIERRE	Joseph Viau
GIGI	Daniel Sparks
MRS. GREYSON PARKS	Roberta Beatty
MISS HETHERINGTON	Gertrude Feeley
PAULINE	Hebe Halpin
DOROTHY	Miriam Miller
MURIEL	Muriel Harrison
WINTERS	Ernest Martin
SYLVIA	Darling Twins
HARRIET	Darling Twins

SYNOPSIS OF SCENES

ACT I.

Scene 1—Workroom of the Toddle Shop.

Scene 2—Exterior of the Dance Hall.

Scene 3—Interior of Hells' Bells Dance Hall.

TIME—An Afternoon and Evening in June.

ACT II.

Scene 1—Show-room of the Toddle Shop.

Scene 2—Fragonard.

Scene 3—Terrace at Mrs. Greyson Park's Home.

TIME—An Afternoon and Evening One Week Later.

MUSICAL PROGRAM

ACT I.

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Conductor
Mr. VICTOR BARAVALLE

3
OVERTURE

JEROME KERN

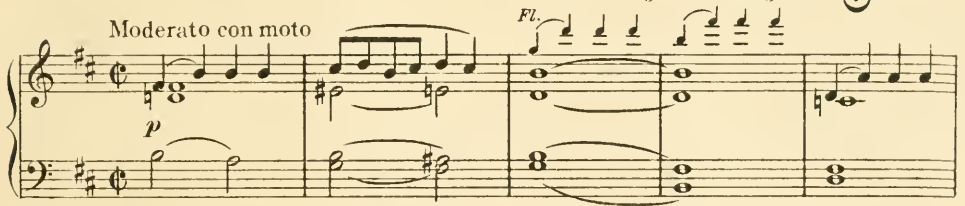
Maestoso

Piano *ff*

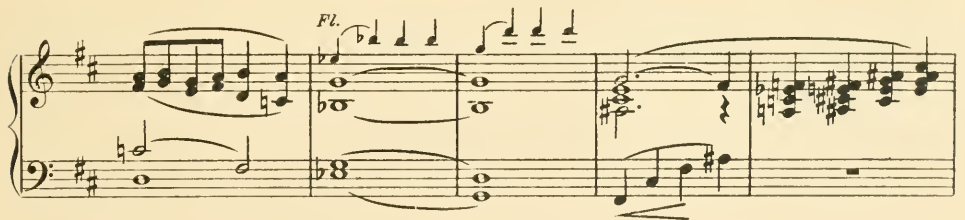


Moderato con moto

p

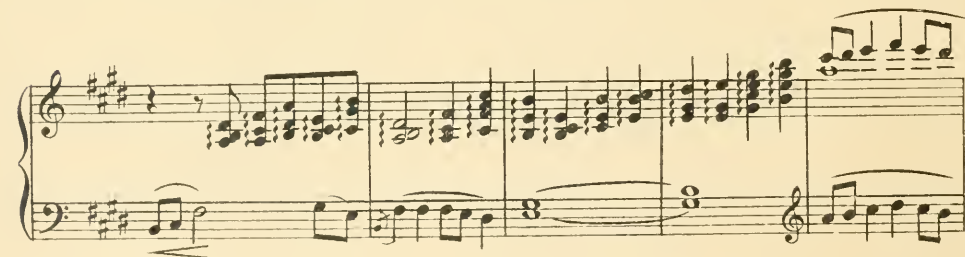
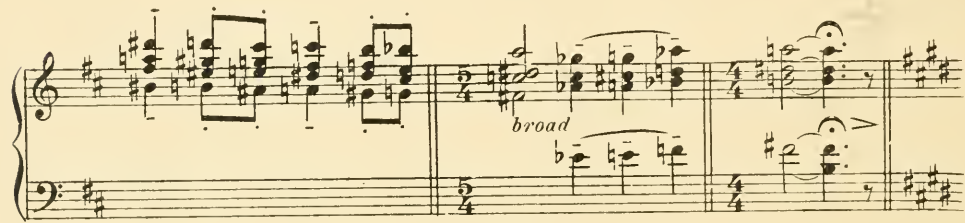


Fl.



poco meno *a tempo*







Valse lento

6

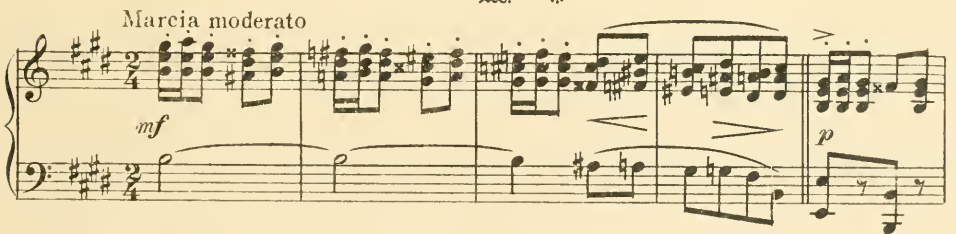
First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked *p* (piano). The right hand features a series of chords and dyads, while the left hand plays a simple eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with chords, and the left hand has a few notes. The system is marked with a double bar line and a repeat sign. The tempo changes to *pesante* (heavy), then *rit.* (ritardando), and finally *a tempo* (return to tempo).

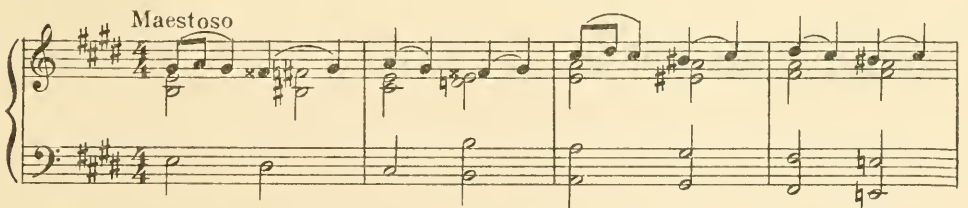
Third system of musical notation. The right hand features a melodic line with triplets, and the left hand has a simple accompaniment. The system is marked with a double bar line and a repeat sign. The tempo changes to *allarg* (allargando), then *a tempo*, then *allarg*, then *a tempo*, and finally *allarg* with a triplet.

Fourth system of musical notation. The right hand features a melodic line with triplets, and the left hand has a simple accompaniment. The system is marked with a double bar line and a repeat sign. The tempo changes to *allarg* (allargando).

Fifth system of musical notation. The right hand features a melodic line with triplets, and the left hand has a simple accompaniment. The system is marked with a double bar line and a repeat sign. The tempo changes to *allarg* (allargando).







10
Introduction
Act I

JEROME KERN

Quasi maestoso

Piano

Brass

Strings

Bells

Wood Wind

Brass

Bells

Moderato

The musical score is written for piano and orchestra. It begins with a tempo marking of 'Quasi maestoso' in 4/4 time. The piano part is in the left hand, while the right hand contains staves for Brass, Strings, Bells, and Wood Wind. The score is divided into five systems. The first system shows the piano introduction with Brass and Strings. The second system introduces Bells and Wood Wind. The third system continues with Brass and Bells. The fourth system features Bells. The fifth system marks a change to 'Moderato' and a key change to B-flat major, with the piano part moving to the right hand and the left hand playing a steady eighth-note accompaniment.

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The image displays a page of musical notation, specifically a piano introduction, consisting of five systems of grand staves (treble and bass clefs). The music is written in 2/4 time. The first system shows a treble staff with whole rests and a bass staff with eighth-note chords. The second system introduces a melodic line in the treble staff with eighth-note patterns. The third system continues this melodic development. The fourth system features a key signature change to one sharp (F#) in the final measure. The fifth system continues the melodic line in the treble staff. Dynamic markings include a piano (*p*) marking in the first system. The notation includes various musical symbols such as notes, rests, and slurs.

This musical score is for a piano introduction in D major, consisting of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 2/4 based on the note values. The first system shows a rhythmic pattern in the right hand with eighth and sixteenth notes, and a simple bass line. The second system continues this pattern with some chords in the right hand. The third system introduces a triplet in the right hand. The fourth system features a more complex right-hand melody with triplets and a steady bass line. The fifth system concludes the introduction with a final chord in the right hand and a simple bass line.

13
Every Girl

Words by
ANNE CALDWELL

(Billy and Georgie and Models)

Music by
JEROME KERN

VOICE BILLY

Ev-'ry girl I get en-gaged to goes and

Piano *pp* *p*

Detailed description: This system contains the first line of the song. The vocal line (VOICE) is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment (Piano) is written on two staves (treble and bass clefs) with the same key signature and a 4/4 time signature. The piano part begins with a piano (*pp*) dynamic and a crescendo hairpin. The lyrics are: "Ev-'ry girl I get en-gaged to goes and".

mar - ries some - one - else; In fool - ing, fool - ish fash - ion, I

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics: "mar - ries some - one - else; In fool - ing, fool - ish fash - ion, I". The piano accompaniment continues with chords and moving lines in both hands.

waste a lot of pas - sion, If this keeps up, I'll

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics: "waste a lot of pas - sion, If this keeps up, I'll". The piano accompaniment continues with chords and moving lines in both hands.

nev - er see a blos - som on my fam - 'ly tree For

Detailed description: This system contains the fourth line of the song. The vocal line concludes with the lyrics: "nev - er see a blos - som on my fam - 'ly tree For". The piano accompaniment concludes with chords and moving lines in both hands.

ev - 'ry girl I get en - gaged to, Gets mar - ried but not to

me. Christ - a - bel, An - na - bel, Cel - ia,

Flo - ra, Eu - do - ra, and Kate, Ma - ry - lyn, Gwen - do - lyn,

Del - ia, Each of them gave me the gate.

GEORGIE

I'm a most suc - cess - ful Rom - e - o, be - yond a doubt,

For I must ad - mit I am quite a hit, When I'm with the fair - er sex, I

know my way a - bout, And ev - 'ry girl is charm - ing, When I

BILLY

want to take her out. I'm an aw - ful lem - on as a Rom - e - o,

Barcarolle

What to jol-ly them on I shall nev-er know, Mol-ly and Pol-ly and

molto rit.

No - ra, Stel - la and El - la and Bee.

Vi - na, Vir - gin - ia and Co - ra, All of them wear - ied of

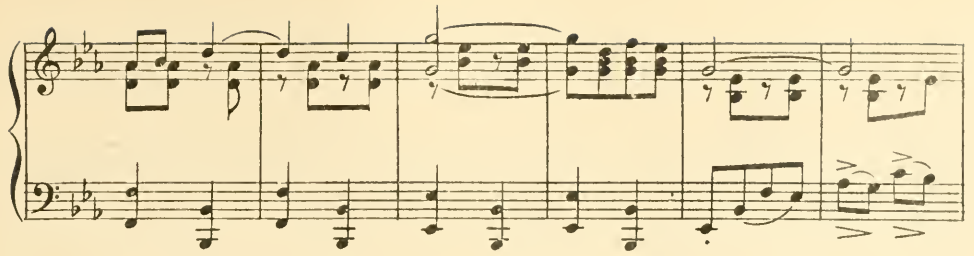
L.H.

Entrance of models

me.

ff

Marcia



GIRLS

In such a won - der - ful world as this, How can a

sostenuto

mod - el be mod - el a - lone? _____

Bell

If we could pay with a lit - tle kiss, We'd like to

wear pret - ty things of our own. _____

Bell

GEORGIE

Girls, as the start of a ^{Ob.} per - fect day, We'll go and

BILLY

shop with you right a - way. I'm buy - ing a ring and a

pow - der puff; Clocks for the socks and a stole with a muff. —

GIRLS

Car - o - line, Em - me - line, Maiz - ie, Net - ty and

Bet - ty and Lou, ——— Bes - sie and Jes - sie and

Dai - sy, All of us wait - ing for you. ———

GIRLS
In such a won - der - ful world as this, How can a mod - el be

mod - el a - lone? ——— If we could pay with a

lit-tle kiss, We'd like to wear pret-ty things of our own.——

GEORGIE

Girls, as the start of a per - fect day, We'll go and

BILLIE

shop with you right a - way. I'm buy - ing a ring and a

pow - der puff, Clocks for the socks and a stole with a muff.——

Dance



(During dance all girls go to Georgie)

BILLY

slower

Such a pe - cul - iar di - lem - ma seems odd, but I fre - quent - ly

pp

find it this way ——— Christ - a - bel, An - na - bel,

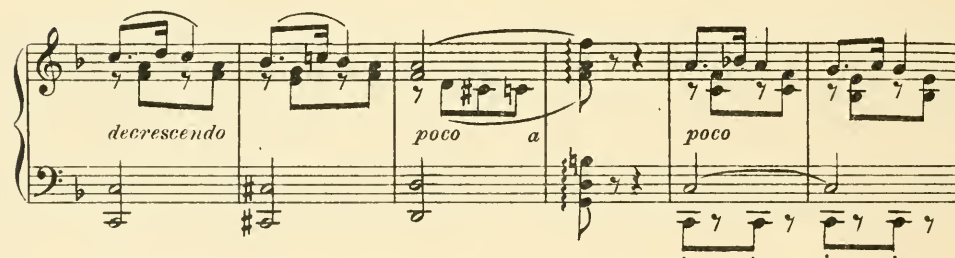
Em - ma, La - dies. I bid you good - day! ———

Billy exits

morendo *attaca*

Girls exit

f

Billy enters and bows to manakin*Picks manakin up and dances*

Billy stops dancing with manakin and introduces manakin

decresc

Bell

This system shows the piano accompaniment for the first section. The right hand plays chords and single notes, while the left hand plays a steady eighth-note pattern. A bell part is introduced in the middle of the system.

to Georgie

Ob.

gva

Music box

This system continues the piano accompaniment. It includes an oboe part (Ob.) and a music box part (Music box) that enters towards the end of the system.

This system consists of piano accompaniment with a continuous eighth-note pattern in the left hand and chords in the right hand.

Georgie and

This system continues the piano accompaniment, with the right hand playing a melody and the left hand maintaining the eighth-note pattern.

manakin exits dancing stage right

Billy exits stage left

This system concludes the piece with piano accompaniment. Stage directions are provided for the manakin and Billy.

Way Down Town

Words by
ANNE CALDWELL

(Chesty and Rose-Marie)

Music by
JEROME KERN

Valse moderato

Piano

The piano introduction is in 3/4 time, marked 'Valse moderato'. It features a melody in the right hand and a supporting bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The melody begins with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4. The bass line starts with a half note F3, followed by quarter notes E3, D3, and C3. The piece ends with a double bar line and repeat signs.

p

(Chesty) Some peo - ple thinks that the wise-crack - in' ginks Lives a -
(Rose-Marie) You can say "Hey, Bo," to a - ny ga - za - bo Down

The first vocal entry features Chesty and Rose-Marie. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature remains three flats. The melody starts with a half note G4, followed by quarter notes A4, B4, and A4, then a half note G4. The piano accompaniment starts with a half note F3, followed by quarter notes E3, D3, and C3. The piece ends with a double bar line and repeat signs.

- way up on Fifth Av - e - noo. ——— I'll tell the
town, for you know he's your friend. ——— You're a good

sost.

The second vocal entry continues the melody. The piano accompaniment features a more complex texture with chords and moving lines. The key signature remains three flats. The piece ends with a double bar line and repeat signs.

world it aint true - Bo! ——— It's a great big —
bloke when you're broke, Just ——— as you are when —

The third vocal entry concludes the song. The piano accompaniment features a more complex texture with chords and moving lines. The key signature remains three flats. The piece ends with a double bar line and repeat signs.

— Bal - ly - hoo! ——— (Rose-Marie) Down by the Bat - ter - y,
 — you can spend! ——— (Chesty) Talk a - bout Jaz - zers, the

The first system of the musical score for 'Down by the Battery'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: '— Bal - ly - hoo! ——— (Rose-Marie) Down by the Bat - ter - y, — you can spend! ——— (Chesty) Talk a - bout Jaz - zers, the'.

life with - out flat - ter - y Seems to be near - ly sub -
 Lal - la - pa - zaz - ers Are down where the Brook - lyn Bridge

The second system of the musical score. The vocal melody continues with the lyrics: 'life with - out flat - ter - y Seems to be near - ly sub - Lal - la - pa - zaz - ers Are down where the Brook - lyn Bridge'. The piano accompaniment provides harmonic support.

-lime. ——— That's what the live ones all shout for —
 starts ——— They ain't all o - ver the eye - brows -

sost.

The third system of the musical score. The vocal melody includes the lyrics: '-lime. ——— That's what the live ones all shout for — starts ——— They ain't all o - ver the eye - brows -'. A piano dynamic marking '*sost.*' (sostenuto) is present. The piano accompaniment features a prominent bass line.

— when they're out for ——— a good time ———
 — like the high - brows ——— they've got hearts ———

The fourth system of the musical score. The vocal melody concludes with the lyrics: '— when they're out for ——— a good time ——— — like the high - brows ——— they've got hearts ———'. The piano accompaniment continues with a steady rhythm.

(Chesty) Don't be a dub, Grab a strap in the "Sub"-go-ing
Hus-tle like h-ll, Till you jump on the "El"-go-ing

Burthen
Way down town we go — All the way

down town. { There you see lad-ies with
They nev-er wor-ry 'bout

hair nice-ly curled Just like de dames in de
troub-les or cares Now they're all boot-leg-gin'

"Joi - nal" and "Woild"} That's the place to be —
big mill - ion - aires.

— When the sun goes down, —

Dan - ein', bright eyes, and some so - cia - ble guys Is a -

- way down town. — town. —

Musical³⁰ Scena

Rose - Marie

(Rose-Marie)

Words by
ANNE CALDWELL

Music by
JEROME KERN

Andante

Piano

The piano introduction is in 4/4 time, marked 'Andante' and 'p' (piano). It features a melody in the right hand and a supporting bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat). The introduction concludes with two asterisks indicating the end of the instrumental section.

Andante moderato

There are just as

Ob. Solo

Violas

man - y dif - ferent names As twink - ling stars a - bove,

But the names we nev - er can for - get be - long to those we

love. There could nev-er be an - oth -

Violas

Strings

- er Like the love-ly name of Moth - er.

Cud - dled in my lit-tle bed. At night she came and

kissed me, Then she soft-ly said: —

Burthen
Andante

“Rose - Ma - rie, lit - tle blos - som grown on a

The first system of the musical score for 'Burthen' is in 4/4 time, key of B-flat major. It features a vocal melody and piano accompaniment. The vocal line begins with a double bar line and a repeat sign, followed by the lyrics 'Rose - Ma - rie, lit - tle blos - som grown on a'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

love - tree, Rose-Ma-rie, with a

The second system continues the vocal melody and piano accompaniment. The vocal line has a long note for 'love' followed by a rest, then 'tree,' and 'Rose-Ma-rie, with a'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

true love, hap - py may you be.

The third system continues the vocal melody and piano accompaniment. The vocal line has a long note for 'true love,' followed by a rest, then 'hap - py may you be.' The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

If you should part, af - ter once he has met you, Heart of my heart, he will

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a long note for 'If you should part,' followed by a rest, then 'af - ter once he has met you, Heart of my heart, he will'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

nev - er for - get you, He will come back to his

1 dear lit - tle Rose - Ma - rie?

Brass muted

2 - rie?

Andante (Dialogue through music)

p

34
Didn't You Believe?

Words by
ANNE CALDWELL

(Billy)

Music by
JEROME KERN

Not too fast

BILLY

VOICE

When I used to look in a book-let that I took from

Piano

p

Gran-dad's knee,—

Sto-ries I would find of a

L.H. celeste

kind that were de-signed to tick-le me.—

L.H. celeste

Man - y quite con - tra - ry with a Fair - y who could make her

gar - den grow; — Jack the Gi - ant Kil - ler - Cin - der -

L.H. celeste

- el - la, with the Prince who loved her so, — I

celest

thought that they all were true, dear, Did you, dear?

muted Brass

Burthen

Did - n't you be-lieve that the bears would catch the naugh - ty

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady eighth-note bass line and chords in the right hand.

child - ren? ————— 3 Did - n't you be-lieve you could

This system contains the third and fourth staves. The vocal line continues with a long note for 'child - ren?' followed by a triplet of eighth notes. The piano part includes a triplet of chords in the right hand, marked 'L.H.' and 'celeste'. The strings are marked 'pizz' (pizzicato).

wish up - on a load of hay? ————— 3

This system contains the fifth and sixth staves. The vocal line has another long note for 'wish up - on a load of hay?'. The piano part features a triplet of chords in the right hand, marked 'L.H.' and 'celeste'. The strings are marked 'pizz'.

Did - n't you be-lieve San - ta Claus would scam - ble down the

This system contains the seventh and eighth staves. The vocal line continues with 'Did - n't you be-lieve San - ta Claus would scam - ble down the'. The piano part continues with the same accompaniment pattern.

chim - ney, ——— To leave a lot of lit - tle toys,

celeste

then, with-out a bit of noise, he would drive a - way, ———

(Sleigh Bells)

Violins & Violas

Basses & Cello

Did - nt you be - lieve that a man got in the moon in

some way? ——— Did - nt you be - lieve that a

celeste

strings pizz.

L.H.

fair - y sto - ry could oome true? —

L.H. celeste

String pizz

Did - n't you be - lieve it was ab - so - lut - ly sure that some day

L.H. celeste *poco rall.*

A fel - low just like me would find a lit - tle girl to love like

colla voce

1 you. 2 you. —

Horns pizz

39
Finaletto Scene I

Act I

Words by
ANNE CALDWELL

(Shop Girls - Margie - Mme. B. Rose-Marie, Billy
Florrie - Chesty and Models)

Music by
JEROME KERN

Agitato Girls enter, going to coat racks for their hats and coats

Piano *f cresc.*

Allegretto

Girls

When work is o - ver and day is done, Cus - tom - ers,

hate - ful, at last dis - ap - pear.

Night - time is right time for ev-'ry one, Close up the shop and for-

Florrie and Models

-get it is here. All through the

day we must smirk and smile Now we can do as we

Girls

like a - while The dubs and the debs of so - cie - ty

Enter Cheng and Mme B.

no long-er tell us just how we should be. _____

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase in B-flat major, 4/4 time. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The system concludes with a double bar line.

Dialogue through music

p Wood Wind

The second system of the musical score. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The woodwind part (treble clef) enters with a melodic line. The system concludes with a double bar line.

Strings (con sordini)

The third system of the musical score. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The strings (bass clef) enter with a melodic line. The system concludes with a double bar line.

Billy and Rose-Marie enter

The fourth system of the musical score. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.

The fifth system of the musical score. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line.



Margie
Fl. *Billy: If she's going to a dance etc*

Strings sordini

Billy reads from ticket

deliberato

Cellos & Violas

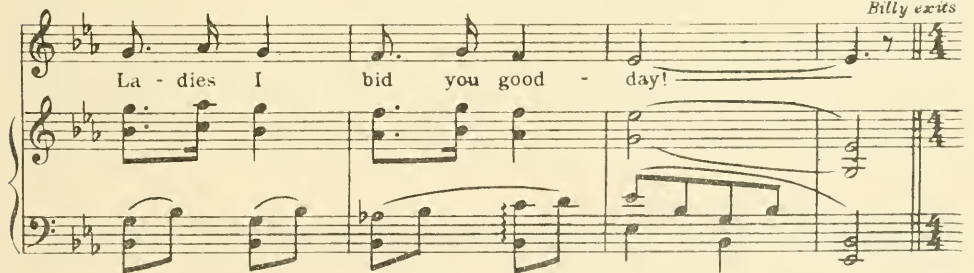
Rose-Marie speaks
"Really you must go Promise me?"

Billy "Don't be afraid" etc.*Billy turns and addresses girls***BILLY**

Mad - ame B, Rose - Ma - rie, Mar - gie,

L.H.*Billy exits*

La - dies I bid you good - day!

*Dialogue through music**Strings senza sord.*

Pesante

Girls and Models

When we go out it's a bet that — with a live bunch —

ff

— each one mix — es Oh how we long to for — get that —

— We are per — fect — thir — ty six — es.

Get all your pep out, We're go-ing to step out, It takes a good

mod-el to trip with a tod-dle; So put all your fes - ti - val

rags on your backs, For we're off for a good time so quick - ly make

Solo (Rose-Marie)

tracks! All the way down town we go, — All the way

pp

ALL

down town. — Mu - sic and danc - in' and some - thing to

ff accel

drink In a dance pal - ace that's run by the chink. .

Enter chesty
Dialogue through music

pp

ALL

Way down town we go, — All the way down

ff

town — Some call it slum-min' but we think it's great —

When things start hum-min', we'll keep it up late, That's

the place to be — When the sun goes down. —

Hip, hip, hoo - ray, for the place to be gay Is a -

1 2

- way down town! — town! —

ff

Curtain falls

p *sf* *mp*

(The scene has now changed to Chinese quarters)

Ob.

The musical score is written for an Oboe (Ob.) and piano. It consists of four systems of music. The first system begins with the Oboe playing a melodic line, while the piano accompaniment provides harmonic support with chords and a bass line. The second and third systems continue this pattern with varying melodic and harmonic developments. The fourth system concludes with a *morendo* (fading) instruction, where the piano accompaniment features dense, sustained chords and the Oboe plays a final melodic phrase.

50
Coolie Dance

JEROME KERN

Piano

8va.....

mf Wood Wind

8va...

Wood -

1st Violins pizz

-Wind & Bells

Xylophone

1st Violins pizz

mf Clarinets

decrescendo

Strings

pp

muted Trumpets

Violins

First system of musical notation. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *ff*. The instrumentation includes *Piccolo & Xylophone* and *1st Violins pizz.*. The music features a driving eighth-note pattern in the upper staves and a more rhythmic, dotted pattern in the lower staves.

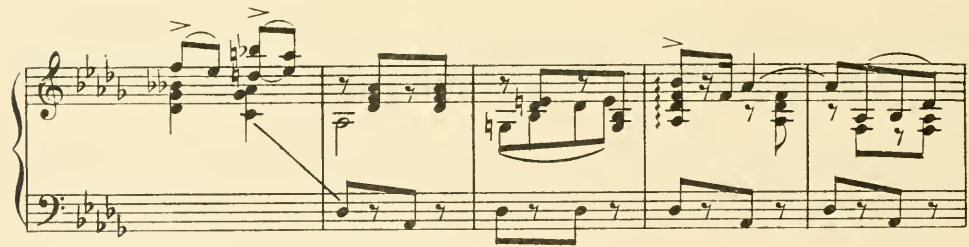
Second system of musical notation. The key signature remains three sharps. The music continues with the same instrumental textures, showing a mix of eighth-note runs and chordal accompaniment.

Third system of musical notation. The key signature is three sharps. The instrumentation is labeled *Piccolo & Xylophone* and *1st Violins pizz.*. The musical texture is consistent with the previous systems, featuring rhythmic patterns for the woodwinds and strings.

Fourth system of musical notation. The key signature is three sharps. This system includes a first ending bracket marked with a '1' over the final measure, which leads back to an earlier section of the piece.

Fifth system of musical notation. The key signature changes to two sharps (F#, C#). The music is marked *pp* (pianissimo). It features a second ending bracket marked with a '2' over the final measure, which concludes the piece.







56
Opening Of Dance Hall Scene

JEROME KERN

Moderato

Piano



ff Orchestra

f

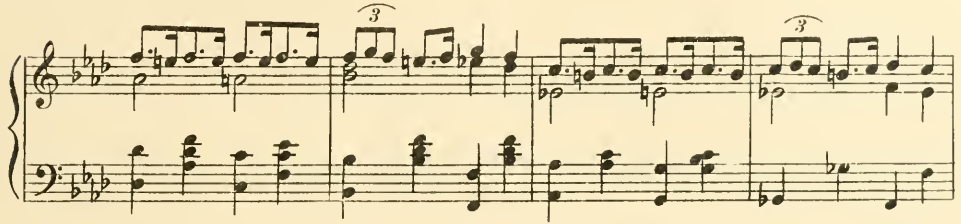
Curtain rises Girls and Boys
are discovered dancing

Solo Orchestra on stage



f





Ring those bells — ding, dong, ding dong

The musical score is written for a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four systems, each containing a vocal staff and a grand staff (treble and bass clef). The vocal line begins with the lyrics 'Ring those bells' followed by a melisma 'ding, dong, ding dong'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The first system includes the vocal entry and the first measure of the piano accompaniment. The second system continues the vocal line and the piano accompaniment. The third system shows the vocal line and the piano accompaniment. The fourth system shows the vocal line and the piano accompaniment.

cresc.

Ring those bells — Ring those bells —

Ring those bells — ding, dong, ding — dong —

Musical score for piano and voice, page 60. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of staves. The first system has a vocal line (treble clef) and piano accompaniment (grand staff). The second system has a vocal line (treble clef) and piano accompaniment (grand staff). The third system has a vocal line (treble clef) and piano accompaniment (grand staff). The piano part features a prominent bass line with chords and single notes. The vocal line has a melodic line with some rests and a triplet of eighth notes in the second system. The score ends with a double bar line in the third system.



Musical Scena

61

Words by
ANNE CALDWELL

(Entrance of Sailors)

Music by
JEROME KERN

Allegro moderato

(Through dialogue)

Piano

pp



Sailors

When the guns ————— are boom-ing a wel - come —

When the guns ————— are boom-ing a wel - come —

When the guns ————— are boom-ing a wel - come —

When the guns ————— are boom-ing a wel - come —



As our bow ————— is breast - ing the

As our bow ————— is breast - ing the

As our bow ————— is breast - ing the

As our bow ————— is breast - ing the

bay ————— Then the can - non's in glo - ry, tell

bay ————— Then the can - non's in glo - ry, tell

bay ————— Then the can - non's in glo - ry, tell

bay ————— Then the can - non's in glo - ry, tell

sto - ries of shot and shell. We have brav'd

sto - ries of shot and shell. We have brav'd

sto - ries of shot and shell. We have brav'd

sto - ries of shot and shell. We have brav'd

The first system consists of five staves. The top four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "sto - ries of shot and shell. We have brav'd".

for man - y a day That the

for man - y a day That the

for man - v a day That the

for man - y a day That the

The second system also consists of five staves. The top four are vocal staves with lyrics. The bottom staff is the piano accompaniment, which includes a trumpet part. The lyrics are: "for man - y a day That the". The piano part features triplets and a *pp* (pianissimo) marking. The key signature remains two sharps.

Yan - - kee flag and the french flag, — Ev - er -

Yan - - kee flag and the french flag, — Ev - er -

Yan - - kee flag and the french flag, — Ev - er -

Yan - - kee flag and the french flag, — Ev - er -

- more, — u - nit - ed may be. — As to -

- more, — u - nit - ed may be. — As to -

- more, — u - nit - ed may be. — As to -

- more, — u - nit - ed may be. — As to -

cresc.

-gath - er they fly, Top-ping our mast ——— to the

-gath - er they fly, Top-ping our mast ——— to the

-gath - er they fly, Top-ping our top - ping our mast to the

-gath - er they fly, Top-ping our top - ping our mast to the

sky, O - ver the ship we love, Ros - a - Ma - rie.

sky, O - ver the ship we love, Ros - a - Ma - rie.

sky, O - ver the ship we love, Ros - a - Ma - rie.

sky, O - ver the ship we love, Ros - a - Ma - rie.

Spoken
"Viva!"

Orch. on stage

Orch. in pit

Tenors
La La La

The musical score is arranged in three systems. The first system shows a vocal line with a spoken phrase "Viva!" and an orchestral accompaniment labeled "Orch. on stage". The second system continues the vocal and orchestral parts, with the "Orch. in pit" part shown as a grand staff with rests. The third system features a vocal line for "Tenors" singing "La La La" and continues the orchestral accompaniment.

Basses

La La La La La La La La La La La La La La La La

(Girls & Sailors)

La La La La La La La La La La La La La La La La

La La La La La La La La La La La La La La La La

GIRLS*TENORS**BASSES*

The image displays a musical score for a song, featuring five vocal parts and piano accompaniment. The vocal parts are arranged in five staves, each with a treble or bass clef and a key signature of one sharp (F#). The lyrics for all parts are: "As our bow ————— is breast-ing the bay —————". The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clefs). The first system of the piano accompaniment consists of four measures, and the second system also consists of four measures. The piano part features a rhythmic pattern of eighth and sixteenth notes in the bass clef and chords in the treble clef.

As our bow ————— is breast-ing the bay —————

As our bow ————— is breast-ing the bay —————

As our bow ————— is breast-ing the bay —————

As our bow ————— is breast-ing the bay —————

As our bow ————— is breast-ing the bay —————

— When the can - non's in glo - ry, tell sto - ries of

— When the can - non's in glo - ry, tell sto - ries of

— When the can - non's in glo - ry, tell sto - ries of

— When the can - non's in glo - ry, tell sto - ries of

— When the can - non's in glo - ry, tell sto - ries of

The piano accompaniment consists of two systems, each with a grand staff (treble and bass clef). The music is in 4/4 time and the key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using chords and arpeggios.

shot and shell. We have brav'd — for man-y a day —

shot — and shell. We have brav'd — for man-y a day —

shot and shell. We have brav'd — for man-y a day —

shot and shell. We have brav'd — for man-y a day —

shot and shell. We have brav'd — for man-y a day —

Trumpets

The musical score consists of six systems. The first four systems are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth systems are piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes triplets and a section labeled 'Trumpets'.

— That the Yan - - kee flag and the French flag, —

— That the Yan - - kee flag and the French flag, —

— That the Yan - - kee flag and the French flag, —

— That the Yan - - kee flag and the French flag, —

— That the Yan - - kee flag and the French flag, —

pp

pp

The musical score consists of five vocal staves and two piano accompaniment staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "That the Yan - - kee flag and the French flag, —". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a *pp* (pianissimo) dynamic marking.

— Ev - er - more, ——— u - nit - ed may be. ———

— Ev - er - more, ——— u - nit - ed may be. ———

— Ev - er - more, ——— u - nit - ed may be. ———

— Ev - er - more, ——— u - nit - ed may be. ———

— Ev - er - more, ——— u - nit - ed may be. ———

— As to- geth - er they fly, Top-ping our mast _____ to the

— As to- geth - er they fly, Top-ping our mast _____ to the

— As to- geth - er they fly, Top-ping our mast _____ to the

— As to- geth - er they fly, Top-ping our top-ping our mast to the

— As to- geth - er they fly, Top-ping our top-ping our mast to the

cres - *cen* *do*

cres - *cen* *do*

Sailors(spoken)
 "À notre santé!"
 Rose-Mari(spoken)
 "À la vôtre!"

sky, O-ver the ship, we love Ros-a-Ma-rie.

sky, O-ver the ship, we love Ros-a-Ma-rie.

sky, O-ver the ship, we love Ros-a-Ma-rie.

sky, O-ver the ship, we love Ros-a-Ma-rie.

sky, O-ver the ship, we love Ros-a-Ma-rie.

pp

Dialogue between Rose-Marie and Billy

The first system of the musical score consists of two staves. The upper staff is a single melodic line in treble clef, featuring eighth and quarter notes with some rests. The lower staff is a piano accompaniment in bass clef, consisting of chords and single notes. The system concludes with a repeat sign.

The second system continues the musical dialogue. The upper staff has a melodic line with some ties and rests. The lower staff provides harmonic support with chords and moving lines. The system ends with a repeat sign.

Billy waltzes with Rose Marie

The third system begins with the title 'Billy waltzes with Rose Marie'. It features a single melodic line in the upper staff and a piano accompaniment in the lower staff. The music is characterized by a waltz-like rhythm. The system concludes with a repeat sign.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth and sixteenth notes, followed by a half note, and then a quarter note. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady rhythm of eighth and sixteenth notes, with some chords and rests.

The second system of music continues the vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by a series of eighth and sixteenth notes, and then a half note. The piano accompaniment continues with a steady rhythm of eighth and sixteenth notes, with some chords and rests.

The third system of music features a vocal melody and piano accompaniment. The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with a steady rhythm of eighth and sixteenth notes, with some chords and rests. The system concludes with a scene change indicated by a double bar line and the text: *"Billy" kisses "Rose Marie"* and *"Rose Marie" (Spoken) "Why did you do that?"*. The piano accompaniment for the scene change is written in a single staff with a treble clef and a key signature of one sharp, featuring a series of eighth and sixteenth notes, and then a half note.



Blue Danube Blues

79

Words by
ANNE CALDWELL

(Rose-Marie and Billy)

Music by
JEROME KERN

VOICE *p*

Billy When a chap would utter words that make him stutter
Rose-Marie Play - ing all a - lone, a kid of sev - en In the

Piano *p*

To a girl - ie sweet, At her stare, he's
park a - cross the way, I thought I was

well a - ware That he has lots of hands and feet.
near - ing Hea - ven When the band be - gan to play.

Then some kind mu - sic - ian, See - ing his po - si - tion,
Ev - 'ry sweet and pret - ty Shop girl in the cit - y

Soft - ly starts to play; His arm slips in haste
Danced there with her beau; ——— Now my man I've found,

The first system of the musical score for 'Blue Danube Blues'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: 'Soft - ly starts to play; His arm slips in haste / Danced there with her beau; ——— Now my man I've found,'.

Round her slen - der waist And quite bold - ly, he'll say: "I'll be the
Mis - ter stick a - round, Since I met you I know: "I'll be the

The second system of the musical score. The lyrics are: 'Round her slen - der waist And quite bold - ly, he'll say: "I'll be the / Mis - ter stick a - round, Since I met you I know: "I'll be the'.

Burthen
blu - est of the blue ——— When I'm with - out you, The

The third system of the musical score, starting with the section header 'Burthen'. The lyrics are: 'blu - est of the blue ——— When I'm with - out you, The'.

tru - est of the true, ——— I'll nev - er doubt you. How won - der - ful that you, ———

The fourth system of the musical score. The lyrics are: 'tru - est of the true, ——— I'll nev - er doubt you. How won - der - ful that you, ———'.

— With all the world from which to choose, — Se-lect-ed me to be the

ap - ple of your eye, — I can't re - sist you And

that's the rea-son why — I kissed you When the band was play-ing The

tune that sets you sway - ing, The Blue Dan - ube Blues."

1 D.S.

D.S.

Blues. "That sweet old strain We hear a - gain

celeste

- 'The Dan - ube Blue' Each note rang true,

- For oth - er ears In by - gone years

- So don't re - fuse, When we choose, play the old Blue Dan - ube

Rose Marie

Blues, I'll be the blu - est of the blue ——— When I'm with-out you The

BILLY

Blues. That sweet old strain, ——— We hear a -

tru - est of the true ——— I'll nev - er doubt you How

-gain ———

"The Dan - ube

won - der - ful that you ——— With all the world from which to choose ———

Blue" ———

Each note rang true, ———

Se-lect-ed me to be the ap-ple of your eye — I can't re-sist you and
 For oth - er ears — In by - gone

This system contains the first three staves of the musical score. The top staff is the vocal melody, the middle staff is the vocal harmony, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staves.

that's the rea-son why — I kissed you When the band was play-ing The
 years — So don't re - fuse, When we

This system contains the next three staves of the musical score, continuing the vocal and piano parts from the first system.

tune that sets you sway-ing, The Blue Dan - ube Blues.
 choose, Play the Old Blue Dan - ube Blues.

This system contains the final three staves of the musical score, concluding the piece with a double bar line.

Easy Pickin's

(Trio)

Words by
ANNE CALDWELL

Music by
JEROME KERN

Misterioso

VOICE

Piano

was a sec - ond sto - ry work - er up in Wor - cester, Mass, 'Til the
beaned a geez - er on the beez - er out in Ev - ans - ville, If it

cops got hep that the old lock step would keep me offn the grass. I
had - nt been for my nail file, I'd be pick - ing peb - bles still, In

passed some phon - ey mon - ey in the town of Ke - o - kuk, When they
Green - ville, af - ter pass - ing out the green goods to the jays, I was

(lock step)

saw me graft, how the ju - ry laughed, For I was out of luck. In
mak - ing lit - tle ones out of big ones there for six - ty days. I

(lock step)

Lit - tle Rock I cracked a safe for twen - ty thou - sand bones, In -
bumped a cove in Cov - ing - ton, the bulls they got me dead, And

R.H.

-stead of lit - tle rocks, they set me crack - in' great big stones. When I
in the Cal - a - boose, they served me wa - ter with my bread. But when

sold the hicks some gold bricks in Nash - ville, Ten - nes - see. The
I went up the riv - er, it real - ly was a shame, I

coun - ty jail ex - tend - ed south - ern hos - pi - tal - i - ty But
 forged a lot of phon - ey checks, and signed the war - den's name So

(tremolo)

we learned some - thing you can't learn in books,
 if a crook wants to keep out o' jail,

Man - hat - tan is the par - a - dize for crooks.
 New Yorks the place to come and get the kale.

Burthen

Eas - y pick - in's, eas - y pick - in's, You can read the pa - pers ev - 'ry
 Eas - y pick - in's, eas - y pick - in's, You can read the pa - pers ev - 'ry

day _____ Eas - y pick - in's eas - y pick - in's
 day _____ Eas - y pick - in's eas - y pick - in's

How we cop the jack and get a - way _____ You can
 How we cop the jack and get a - way _____ You can

talk a - bout the hicks from Hicks - ville Of the reu - bens and the small town
 talk a - bout the yaps from Yap - hank Of the reu - bens and the small town

gawk but The big - est suck - ers you can meet are
 gawk but A guy can pick an eas - y mark and

right on For - ty Sec - ond Street, In Old New York. — The
sell him half o' Cen - tral Park, In Old New York. — The

This system contains the first two staves of the piece. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

crooks and dips for miles a - round, Say that's the Hap - py Hunt - ing Ground, In
big - gest suck - er's of them all, Are those you meet in Cit - y Hall, In

This system contains the next two staves. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

Old New York. — D.C. York. —
Old New

This system contains the next two staves. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff. The system ends with a double bar line and a repeat sign.

Dance

This system contains the next two staves. The piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff. The system ends with a double bar line and a repeat sign.

This page contains six systems of musical notation for piano. The notation is written on grand staves, each consisting of a treble and a bass clef. The music is in a key signature of one flat (B-flat). The first system includes triplets and a first ending bracket. The second system includes a second ending bracket. The third system features a right-hand (R.H.) section. The fourth system includes a right-hand (R.H.) section. The fifth system includes a right-hand (R.H.) section. The sixth system includes a right-hand (R.H.) section. The piece concludes with a double bar line and a repeat sign.

91
Finale Act I

Words by
ANNE CALDWELL

Music by
JEROME KERN

Moderato

Girls enter with pocket Flash light (Stage is in complete darkness)

Piano *ff*

Lights gradually

Come up

Girls are discovered dancing

mf *Wood Wind*

Chesty and Gimpy enter

p

First system of musical notation. The treble staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then another triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2). The second measure of the system is marked *8va* and contains a triplet of eighth notes (G5, A5, B5) followed by a quarter note (C6), then another triplet of eighth notes (D6, E6, F6) followed by a quarter note (G6). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2).

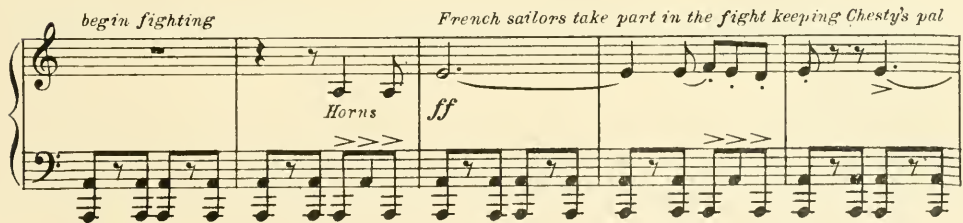
Second system of musical notation. The treble staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then another triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2). The second measure of the system is marked *8va* and contains a triplet of eighth notes (G5, A5, B5) followed by a quarter note (C6), then another triplet of eighth notes (D6, E6, F6) followed by a quarter note (G6). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2).

Third system of musical notation. The treble staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then another triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2). The second measure of the system is marked *8va* and contains a triplet of eighth notes (G5, A5, B5) followed by a quarter note (C6), then another triplet of eighth notes (D6, E6, F6) followed by a quarter note (G6). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2).

Chesty discovers Rose-Marie dancing with Billy

Fourth system of musical notation. The treble staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then another triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2). The second measure of the system is marked *8va* and contains a triplet of eighth notes (G5, A5, B5) followed by a quarter note (C6), then another triplet of eighth notes (D6, E6, F6) followed by a quarter note (G6). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2).

Fifth system of musical notation. The treble staff features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then another triplet of eighth notes (D5, E5, F5) followed by a quarter note (G5). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2). The second measure of the system is marked *8va* and contains a triplet of eighth notes (G5, A5, B5) followed by a quarter note (C6), then another triplet of eighth notes (D6, E6, F6) followed by a quarter note (G6). The bass staff has a whole note chord (F3, A2, C3) followed by a whole note chord (D2, F2, A2).





Chorus *SOP.*

ALTO
If you should part, af - ter once he has met you,

TEN
If you should part, af - ter once he has met you,

BASS
If you should part, af - ter once he has met you,

gva
ff

The vocal section features three parts: Soprano, Alto, and Tenor/Bass. The lyrics are: "If you should part, af - ter once he has met you,". The piano accompaniment is marked *ff* (fortissimo) and includes a *gva* (ritardando) marking. The key signature is two sharps and the time signature is 4/4.

Heart of my heart, he will nev - er for - get you,

8va Heart of my heart, he will nev - er for - get you,

He will come back to his dear lit - tle Rose - Ma - rie.

Trombone

Cellos & Bases

8va

Entr' Acte

JEROME KERN

Moderato

Piano *p*

The piano score is written for a single instrument, likely a piano. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Moderato'. The dynamics include 'Piano' and 'p'. The key signature has one sharp (F#). The first system starts with a treble staff containing eighth and sixteenth notes, and a bass staff with a simple melody. The second system continues the melody in both staves. The third system features more complex chords in the treble. The fourth system has a more active treble staff with many chords. The fifth system returns to a simpler melody in the treble, ending with a final chord.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (e.g., 'p' for piano). The music is in 2/4 time. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system features a prominent arpeggiated figure in the bass. The third system has a more melodic bass line. The fourth and fifth systems show a return to a more complex, arpeggiated texture in the bass. The sixth system concludes with a simpler, more melodic bass line.

gva.
(Piccolo)

Violins & Cellos

(Trumpets)

gva.

gva.

gva.

99
Prelude Act II

Maestoso

JEROME KERN

Piano

Andantino quasi allegretto

Red.

*

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morendo L.H. *pp* Curtain Rises

♩. * ♩. *

Moderato

f

♩. * ♩. *

101
Melican Papa

(Chink with Kids)

Words by
ANNE CALDWELL

Music by
JEROME KERN

Allegretto

Wood Wind

Piano

mf L.H.

Chi-na man a big fool, went to night school, Learn to be a Yan-kee
Bought a lit-tle home out on Long Is-land, Pay a lit-tle on ex-
(for
encore) Want to raise 'em up like Yan-kee chil-dren, So a lit-tle nurse-ry

p

ev-'ry day; Sent a-cross the wa-ters for my daugh-ters,
-tor-tion plan, Bought a lit-tle tick-et, com-pu-ta-tion,
room we had; They will nev-er play there, they re-serve it

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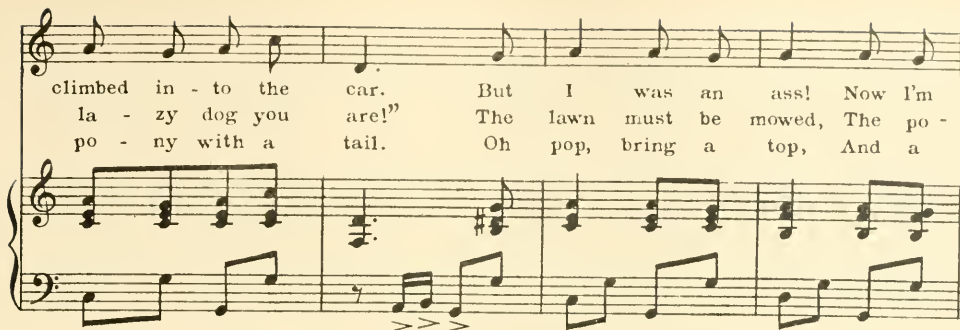
Bring - ing up a fam - 'ly Yan - kee way. Met my chil - dren
 Now I am a hard - luck Chi - na - man. Af - ter work - ing
 Just to lock me up in when I'm bad. When I start to

when they land In a fliv - er, sec - ond hand.
 hard all day, I got home and then they say:
 town each day, They pop up and loud - ly say:

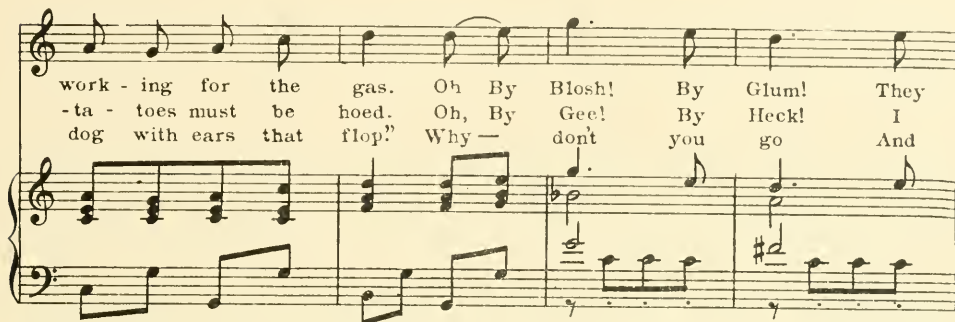
Burthen

"Pa - pa, oh pa - pa, What a Yan - kee dad you
 "Pa - pa, oh pa - pa, Go and wash the mo - tor
 "Pa - pa, oh pa - pa, Bring us each a kid - die

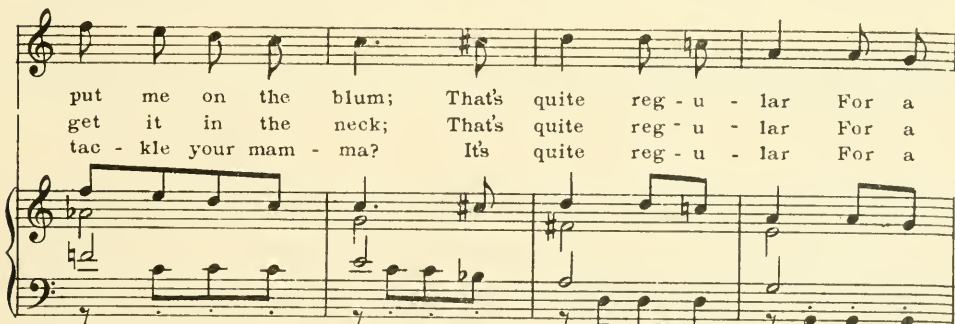
are!" Said Sing Far and Sing Sat As they
 car; When you're through, change a shoe. What a
 car; Bring a spade, and a pail, And a



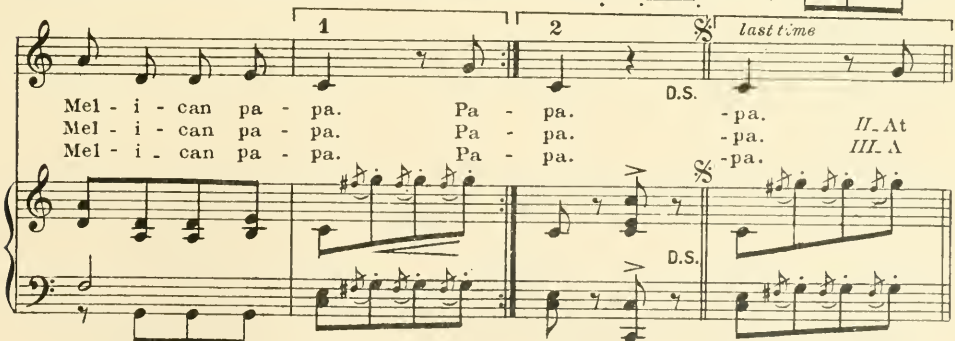
climbed in - to the car. But I was an ass! Now I'm
la - zy dog you are!" The lawn must be mowed, The po -
po - ny with a tail. Oh pop, bring a top, And a



work - ing for the gas. Oh By Blush! By Glum! They
- ta - toes must be hoed. Oh, By Gee! By Heck! I
dog with ears that flop." Why - don't you go And



put me on the blum; That's quite reg - u - lar For a
get it in the neck; That's quite reg - u - lar For a
tac - kle your mam - ma? It's quite reg - u - lar For a



1 2 *last time*
Mel - i - can pa - pa. Pa - pa. D.S. - pa.
Mel - i - can pa - pa. Pa - pa. - pa. II. Δ
Mel - i - can pa - pa. Pa - pa. - pa. III. Δ

Patter (after IInd & IIIrd verses)

earl - y dawn when I get up, They all are sleep - ing
 wool - ly lamb - kin that can bleat A jump - ing Jack with

The first system of musical notation for the song 'Patter'. It consists of a vocal line in treble clef and a piano accompaniment in bass clef, both in 2/4 time. The vocal line has a melody of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

but the pup. I sift the ash - es, cart the coals, In
 fun - ny feet; A Ted - dy Bear as tall as I, An

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics continue with 'but the pup. I sift the ash - es, cart the coals, In fun - ny feet; A Ted - dy Bear as tall as I, An'.

slip - pers with - out a - ny soles. I do the wash each
 air - ship that can real - ly fly, A train of cars, a

The third system of musical notation, continuing the melody and accompaniment. The lyrics continue with 'slip - pers with - out a - ny soles. I do the wash each air - ship that can real - ly fly, A train of cars, a'.

Mon - day morn, I wish that I was nev - er born. Oh
 don - key cart, A ball and bat, that's just to start. Oh

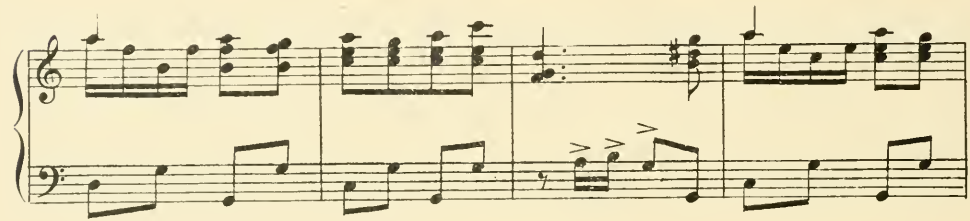
The fourth and final system of musical notation on this page, concluding the song 'Patter'. The lyrics end with 'Mon - day morn, I wish that I was nev - er born. Oh don - key cart, A ball and bat, that's just to start. Oh'.

my! Oh me! I'm such a blue Chi - nee; It's
my! Oh me! I am a poor Chi - nee; It's

tough when you are Like a Mel - i - can pa - pa.
quite reg - u - lar For a Mel - i - can pa - pa.

Dance

mf



The musical score is written for piano and consists of five systems. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single eighth note. The second system features a continuous eighth-note melody in the treble and a bass line of eighth notes. The third system includes dynamic markings 'f' and 'p' and features some notes with accents. The fourth system shows a change in the bass line with some notes marked with a sharp sign. The fifth system concludes the piece with a final chord in the treble and a bass line ending with a quarter note.

Niagara Falls

Words by
ANNE CALDWELL

(Rose-Marie and Billy)

Music by
JEROME KERN

Moderato (*quasi scherzando*)

Piano

The piano introduction is in 6/8 time, starting with a mezzo-forte (*mf*) dynamic. It features a melody in the right hand with triplets and a bass line in the left hand. The tempo is marked Moderato (*quasi scherzando*). The key signature has two flats (B-flat and E-flat). The introduction ends with a *rall.* (rallentando) marking.

a tempo

(Billy) Ev - e - ry play I see fin - ish - es
(Rose-Marie) Rid - ing up - on a train would be a

The first vocal entry is marked *a tempo* and *p* (piano). The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: (Billy) Ev - e - ry play I see fin - ish - es, (Rose-Marie) Rid - ing up - on a train would be a.

I am sure, Just as the groom and bride go side by side up -
love - ly lark, For I have nev - er trav - el'd fur - ther than a

The second vocal entry continues the melody. The lyrics are: I am sure, love - ly lark, Just as the groom and bride go side by side up - For I have nev - er trav - el'd fur - ther than a.

- on their wed - ding tour If it ap - peals to
trip to As - bry Park, I can't re - sist, and

The third vocal entry continues the melody. The lyrics are: - on their wed - ding tour If it ap - peals to trip to As - bry Park, I can't re - sist, and.

you — That's what I'd like to do. —
so — If you in - sist, let's go. — (Billy) Up -

Burthen (ROSE-MARIE) (BILLY)

- on our hon - ey-moor, hon - ey - moon, Hon - ey-moon, We

(ROSE-MARIE) (BILLY) (BOTH)

shall be go - ing soon, go - ing soon, Ver - y soon So

there's an end of feel - ing blue — We'll

say good - bye to trou - ble When we get a - board the choo - choo.

(ROSE-MARIE) Af - ter shoes and rice, shoes and (BILLY) rice, shoes and rice, It (ROSE-MARIE)

(BILLY) will be ver - y nice, Rath - er (ROSE-MARIE) nice Aw - fly nice, (BOTH) To

try to act as mar - ried peo - ple do When

♩ to Coda

go - ing to Ni - ag - a - ra Falls with you.

(ROSE - MARIE)

San Fran - cis - co, Sar - a - to - ga,

Jack - son - ville, Ti - con - der - o - ga,

Old Point Com - fort or Sa - van - nah,

New - port, — or far Ha - va - na

(BILLY)

Trou - ville, Deau - ville, Mon - te - rey, From

(BOTH) *rit.*

Bos - ton, Mass. to San - ta Fe, I pass them up, I'm

rit.

go - ing to Ni - ag - 'ra Falls with you. —

D.C. al Φ

♩ CODA.

BILLY

you.

San Fran - cis - co, Sar - a - to - ga,

ROSE-MARIE

you.

Up - on our hon - ey-moon, hon - ey-moon, We

Jack - son - ville, Ti - con - der - o - ga, Old Point Com - fort

shall be go - ing soon, ver - y soon; So there's an end of feel - ing

or Sav - an - nah, New - port — or far Hav -

blue, — We'll say good - bye to troub - le when we

-an - a. Trou - ville, Deau-ville, Mon - te - ry, From
get a-board the choo-choo. Af - ter shoes and rice, shoes and rice, It

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "-an - a. Trou - ville, Deau-ville, Mon - te - ry, From get a-board the choo-choo. Af - ter shoes and rice, shoes and rice, It".

Bos - ton Mass. to San - ta Fe; I pass them up, I'm
will be ver - y nice, Aw - fly nice To try to act as mar - ried

The second system continues the melody and accompaniment. The lyrics are: "Bos - ton Mass. to San - ta Fe; I pass them up, I'm will be ver - y nice, Aw - fly nice To try to act as mar - ried".

go - ing to Ni - ag - 'ra Falls with you —
peo - ple do When go - ing to Ni - ag - a - ra Falls with you. —

The third system concludes the piece. The lyrics are: "go - ing to Ni - ag - 'ra Falls with you — peo - ple do When go - ing to Ni - ag - a - ra Falls with you. —". The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

DANCE *for encore*

[illegible][illegible]

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody consists of 12 measures. The first measure starts with a treble clef and a key signature change to two flats. The melody features a mix of eighth and quarter notes, with a triplet of eighth notes in the fourth measure. The final measure ends with a double bar line. The lyrics 'The Rose Tree' are written below the staff, aligned with the melody.

Wood-wind

Strings

A musical score for a piano arrangement, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four measures. The first measure contains a complex chordal texture in the treble staff, with a label 'L.H. Wood-wind' pointing to it. The second measure continues this texture. The third and fourth measures show a more melodic line in the treble staff, with the bass staff providing a harmonic accompaniment. The notation includes various musical symbols such as notes, rests, and accidentals.

Wood-Wind Strings

p

ppp *molto staccato*

cresc molto *ff decresc*

ppp *p*

ff *p* *morendo*

Pas de deux

JEROME KERN

Piano

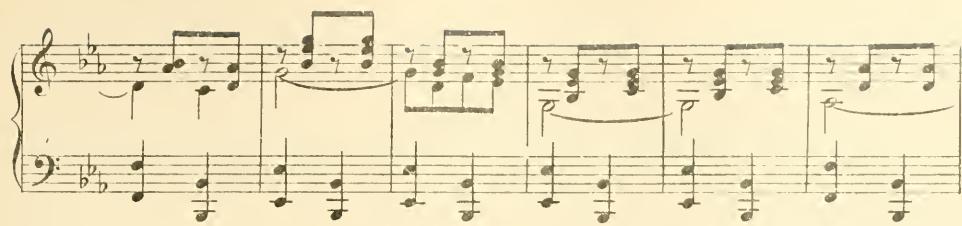
f *mf*





5

T. B. H. Co. 207-5 Pas de deux



TODDLE

Words by
ANNE CALDWELL

Music by
JEROME KERN

Piano *mf*

p

Sil-ver - y bells are chim - ing on the av - en - ue, They gai - ly
(George) Beau-ti - ful days of hap - pi - ness I prom - ise you, When you be -

seem to say: "It's some - one's wed - ding day."
- come for life my own be - lov - ed wife: _____

Sil-ver - y clouds are sail - ing in the sky so blue, In sun - shine
(Ruby) Beau-ti - ful dreams of rare de - light are com - ing true, Ro-mance is

up a - bove, they smile on brid - al love.
ver - y near to you and me, my dear;

What's the use of liv - ing when you go it on your own?
(Sterc) If the siege of mar - ried life you're anx - ious to be - gin,

Life is just a tod - die, you should nev - er dance a - lone; And so when
Tru - ly you're a bet - ter man than I am, Gun - ga Din' Rose, You must not

some - - one comes a - long Who makes you
wait or you'll be late: (All) A wed - - ding

think the world is sing - ing one big song, Just
is un - luck - y when you change the date,

Burthen

p-f
tod - dle with the girl you love un - til you can ask her to;

Tod - dle right a - long and be a dear lit - tle wife to you;

Tod - dle for a bun - ga - low where lov - ers can bill and coo Like

birds in spring - time: Tod - die for the li - cense, then you

tod - die to buy the ring; Tod - die for the min - is - ter and

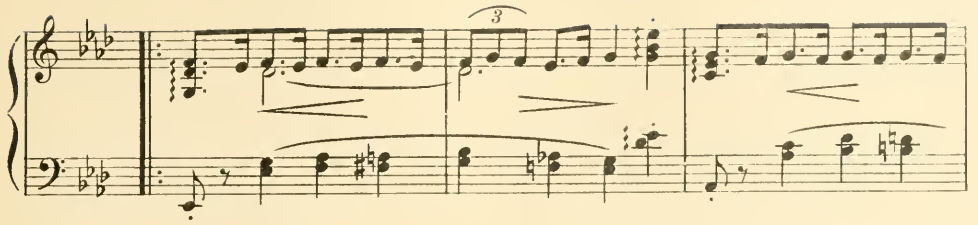
ev - er - y lit - tle thing; When all is through, Shell tod - die

off for life with you. ——— you. ———

The score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano accompaniment includes triplets and dynamic markings like 'Ped.' and '*'. The vocal line has lyrics under the notes, with some words hyphenated across lines. The piece ends with a double bar line and repeat signs for the final phrase.

DANCE

lightly



128
KA-LU-A

Words by
ANNE CALDWELL

Music by
JEROME KERN

Moderato

Piano *f*

The piano introduction is in 2/4 time, marked 'Moderato'. It features a treble and bass staff. The treble staff begins with a series of chords (F#4, C#5, F#4, C#5, F#4, C#5) and then moves to a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). The bass staff has a single low note (F2) for the first two measures, then a half note (F2) for the next two measures, and finally a half note (F2) for the last two measures.

p

Where the feath - ered palm trees light - ly
Shad - ows fall from ev - 'ry haunt - ed

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal melody starts with a half rest, followed by a quarter note (G4), a quarter note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), and a quarter note (G4). The piano accompaniment in the bass staff has a half note (F2) for the first two measures, then a half note (F2) for the next two measures, and finally a half note (F2) for the last two measures. The piano part is marked 'ff' for the first two measures and 'p' for the rest.

sway _____ High a - bove the
pine _____ Where the moon - rays

The second line of the song continues the vocal melody and piano accompaniment. The vocal melody starts with a half note (G4), a half note (A4), a half note (B4), a half note (C5), a half note (B4), a half note (A4), and a half note (G4). The piano accompaniment in the bass staff has a half note (F2) for the first two measures, then a half note (F2) for the next two measures, and finally a half note (F2) for the last two measures. The piano part is marked 'ff' for the first two measures and 'p' for the rest.

blue Ha - wai - an bay
on the wat - er shine

Set in op - al, of rose and pearl, —
There's a road of spang - led blue,

Are my mem - 'ries of a girl — Could I send a
That would lead me straight to you — Could I on - ly

(Girls) Ah, — Ah, —
mes - sage to her I'd say: —
fol - low the sil - ver line: —

Ah, _____ Ah, _____

Burthen

When it's moon - light in Kal - u - a,

(Girls) blim, blim, blim, blim, blim, blim, blim, blim, blim,

Night like this is di -

blim, blim, blim, blim, blim, blim, blim, blim, blim,

-vine; It was

blim, blim, blim, blim, blim, blim, blim, blim, blim,

moon - light in Ka - u - a, When your
blim, blim, blim, blim, blim, blim, blim, blim, blim,

kiss - es met mine.
blim, blim, blim, blim, blim, blim, blim, blim, blim,

blim, blim, blim, Al - though the rose and jas - mine
(Humming)

bloom as fair, And love is
(Humming with melody) (Humming)

call - ing through the scent - ed air, — Ev - 'ry where —
(Humming with melody)

It is lone - ly in Kal - u - a —
S... blim, blim, blim, blim, blim, blim, blim, blim, blim,

— Be - cause you are — not
 blim, blim, blim, blim, blim, blim, blim, blim, blim,

1 there. 2 there. D.C.
 blim, blim, blim, blim, blim, blim, blim, blim.

Dance Eccentrique

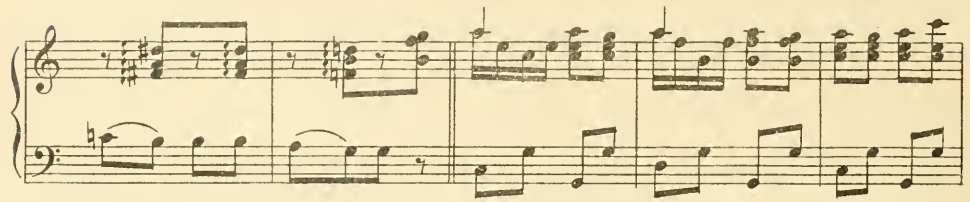
JEROME KERN

Allegretto giocoso

Piano

mf

The piano score for "Dance Eccentrique" by Jerome Kern is written in 2/4 time, marked "Allegretto giocoso" and "Piano". The score consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is in the right hand, and the bass line is in the left hand. The second system continues the melody and bass line. The third system introduces a new melody in the right hand, while the left hand continues with a bass line. The fourth system continues the melody and bass line. The fifth system ends with a double bar line. The score is written in a clear, legible style with standard musical notation.



The musical score is arranged in five systems, each consisting of a treble and bass staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one flat (B-flat). The first system begins with a treble staff containing eighth notes and a bass staff with a half note and eighth notes. The second system features a continuous eighth-note melody in the treble and a bass line of eighth notes. The third system introduces a more complex treble melody with eighth and sixteenth notes, while the bass continues with eighth notes. The fourth system shows a treble staff with a mix of eighth and sixteenth notes, and a bass staff with eighth notes. The fifth system concludes the piece with a final treble melody and a bass line of eighth notes, ending with a double bar line.

Good Morning, Dearie!

(Rose-Marie and Men)

Words by
ANNE CALDWELL

Music by
JEROME KERN

Allegretto

Piano

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand with a dynamic marking of *mf* and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line has a steady eighth-note accompaniment.

(Spoken)

(Men) Stop! Look!!

(Rose-Marie) Stop! Look!!

This section contains the first vocal line. The vocal melody is in the right hand, starting with a spoken line. The piano accompaniment is in the left hand, marked *p* and *stacc.* The melody features a mix of eighth and sixteenth notes.

List - en, won't you save a life to -

List - en, just a min - ute boys to

This section contains the second vocal line. The vocal melody is in the right hand, with lyrics underneath. The piano accompaniment is in the left hand, continuing the staccato pattern. The melody includes eighth and sixteenth notes.

- day? (Rose-Marie) I know that all
me: (Men) We are a - ware

— you want to say — Would sim - ply
— we must a - gree — That you're a

flat - ter me_ You chat - ter as the men all do:
per - fect peach, So give us each a sin - gle dance,

rit.

(Men) That's not true! (Rose-Marie) Here's what they al - ways say:
(Rose-Marie) Not a chance, They're all gone, (Men) on - ly one!

Burthen

ppf

"Good Morn - ing, Dear-ie: You're bright — and cheer-y

ppf
allegro

as can be — I love —

— to like you, I'd like — to love you ten -

- der - - ly. — Af - ter just a

Red. * *Red.* *

lit - tle long - er, You will find our friend - ship

grow - ing strong - er; Then if you feel — the way that

I feel, — you will be nice to

me: me:

140
Dance

JEROME KERN

Moderato

Piano *mf*

Fl.

L.H. 3







The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system shows a rhythmic pattern in the treble staff with accents, while the bass staff has a simple accompaniment. The second system introduces triplets in the treble staff, with the left hand (L.H.) indicated. The third system continues the triplet patterns in the treble. The fourth system features a change in the treble staff's rhythm and includes a double accent marking. The fifth system concludes with more triplet figures in the treble and a steady bass accompaniment.

gva.....
(Piccolos)

Vls. & Cellos

(Trumpets)

gva.....

gva.....

gva.....

146
Finale

Words by
ANNE CALDWELL

Music by
JEROME KERN

Piano

mf

(CHESTY and GIMPY)

The big - gest suck - ers you can meet Are

R.H.

right on For - ty - sec - ond Street In old New

G.P.

York.

G.P.

(BILLY)

Did - n't you be - lieve it was

ab - so - lute - ly sure that some - day

L.H.

A fel - low just like me would find a

lit - tle girl to love like you?

When it's moon-light in Ka - lu - a, Night like

this is di - vine;

It was moon-light in Ka - lu - a, When your

kiss - es met mine,

Al-though the rose and jas-mine bloom as fair,

And love is call-ing through the scent-ed air, -

Ev - 'ry-where - It is lone - ly in Ka - lu - a, -

- Be-cause you are not there. Curtain





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